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paniments on the strings, expresses the highest fervour and solemnity of sacred music. This beautiful and impassioned movement is an inspiration of exalted genius.

A short choral *Adagio*, finely declaimed, and accompanied with majestic motion in the stringed instruments, opens the *Sanctus*. The scoring is peculiar, as though the composer were trying effects. There is not much of the counterpoint of imitation and fugue in this Mass; but the *Pleni sunt cœli* has a spirited theme, which is answered in direct canon and by inversion at the same time. How numerous are the models of the chorus which Mozart has bequeathed to posterity! Repeating the text of the Mass constantly in his compositions, his work demanded an inexhaustible fund of melodious subjects, set off with every resource of the orchestra, to maintain its interest.

The *Benedictus*, in F, $\frac{2}{4}$, a quartet for voices, with violin solo, the four stringed parts, two oboes, and two horns, is an exquisite composition, in which a place is opened for every instrument and every voice—yet without effort, so naturally does every thing fall into its place. This is quite a model movement for the delicacy and beauty of its effects, to which the violin obligato, with its elegant passages, very largely contributes. The music is deservedly lengthened out for enjoyment; it is full of the peculiar gusto of Mozart, and belongs evidently to the same pen which produced the *Requiem*.

The subject introducing the *Agnus* is of large structure, and impassioned:—

Largo.

This phrase ends at the fourth bar, when the first violin begins an exquisite *cantabile* in the greatest and noblest vein of melody:—

The dignified and majestic style indicated in the symphony is thoroughly preserved when the voices enter. Full of the effects of shading and contrast—by turns, solo, chorus, or instrumental symphony—this *Largo* movement is calculated

to delight by the variety of its expression. The music eminently denotes its author. One of those brilliant, lively, and sparkling choruses, which are found occasionally at the *Dona* in the Masses of Mozart, and there only, concludes the work. By the occasional absence of accompaniments in the score (which Mr. Novello, in his edition, has taken care to supply), it would seem that Mozart had left open places to be filled up extempore by the organist. This was a common habit of composers from the time of Handel. The Mass No. 17 abounds altogether in music of genius, and, independently of its excellent voice parts, will be esteemed, and by many selected in preference, on account of the careful finishing of the orchestra. In all the slow movements, this well finished score is apparent;—the *Et incarnatus* and *Benedictus* exhibit models which delight the eye, and answer at once for their musical effect.

The Short Requiem has but a faint resemblance to that later and transcendent work which Mozart has identified with his fame. To whomever it may happen to consult this production, it will scarcely fail to discover interesting parts; yet the subject is too great to give full satisfaction by brief treatment. The *Dies Iræ*, the *Hostias*, the *Sanctus*, and *Benedictus*, contain the seeds of excellent composition and design; though the work, as a whole, leaves the impression of immaturity, and is to be considered rather as a boyish attempt than a deed accomplished. It is impossible to take leave of these Masses, without attributing to them the greatest and most important influence in advancing the modern orchestra and chorus.

MUSIC

AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 38.)

Of all birds, the nightingale has had most praise lavished upon her music. The fine old poet's illustration of Cressida's love-avowal, by this bird's mode of singing, is a piece of perfection:—

"And as the new abashed nightingale,
That stinteth first, when she beginneth sing,
When that she heareth any herd 'is tale,
Or in the hedges any wight stirring,
And after siker doth her voice out ring;
Right so Cressid, when that her dread stent,
Opened her heart, and told him her intent."

Chaucer.

He has two other passages upon the same subject, equally in his own style of fervent simplicity:—

"I hearden in the nexte bush beside
A nightingale so lustily ysing
That with her cleare voice she made n ring,
Echoing thorough all the greene woode wide."

Chaucer.

"the nightingale
With so great might her voice began out wrest,
Right as her heart for love would all to breast."

Chaucer.

Music among the Poets and Poetical Writers—(continued.)

"Now came still evening on, and twilight grey
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale,
She all night long her amorous descant sang;
Silence was pleased."—*Milton*.

"Now is the pleasant time,
The cool, the silent, save where silence yields
To the night-warbling bird, that now awake,
Tunes sweetest his love-laboured song."—*Milton*.

"O Nightingale! thou surely art
A creature of a fiery heart:—
These notes of thine—they pierce and pierce;
Tumultuous harmony and fierce!
Thou sing'st as if the god of wine
Had helped thee to a valentine;
A song in mockery and despite
Of shades, and dews, and silent night;
And steady bliss, and all the loves
Now sleeping in these peaceful groves."

Wordsworth.

"Through the soft silence of the list'ning night,
The sober-suited songstress trills her lay."

Thomson.

"She sings
Her sorrows through the night, and on the bough
Sole sitting, still at ev'ry dying fall
Takes up again her lamentable strain
Of winding woe, till, wide around, the woods
Sigh to her song, and with her wail resound."

Thomson.

"When join'd at eve,
Soft-murmuring streams and gales of gentlest breath
Melodious Philomela's wakeful strain
Attempter, could not man's discerning ear
Through all its tones the sympathy pursue;
Nor yet this breath divine of nameless joy
Steal through his veins, and fan the awaken'd heart,
Mild as the breeze, yet rapturous as the song."

Akenside.

"thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease."—*Keats*.

"The birds lie dumb, when the night stars come,
And silence broods o'er the covers;
But a voice now wakes
In the thorny brakes,
And singeth a song for lovers,—Love!
A sad sweet song for lovers!
It singeth a song, of grief and wrong,
A passionate song for others;
Yet its own sweet pain
Can never be vain,
If it 'wakeneth love in others,—Love!
It 'wakeneth love in others.'—*Barry Cornwall*.

"Hark! the nightingale,
Queen of all music, to her listening heart
Speaks, and the woods are still."

Barry Cornwall.

"A nightingale, in transport, seemed to fling
His warble out, and then sit listening:
And ever and anon, amidst the flush
Of the thick leaves, there ran a breezy gush;
And then, from dewy myrtles lately bloom'd,
An odour small, in at the window, fumed."

Leigh Hunt.

"then was heard,
Sole voice, the poet's and the lover's bird,
Preluding first, as though the sounds were cast
For the dear leaves about her, till at last
With floods of rapture, in a perfect shower,
She vents her heart on the delicious hour."

Leigh Hunt.

"the bird of wakeful glow,
Whose louder song is like the voice of life,
Triumphant o'er death's image; but whose deep,
Low, lovelier note is like a gentle wife,
A poor, a pensive, yet a happy one,
Stealing, when daylight's common tasks are done,
An hour for mother's work; and singing low,
While her tired husband and her children sleep."

Leigh Hunt.

OBJECTS OF MUSICAL EDUCATION AND THEIR TIME.

By DR. MARX.*

What is to be learned, and which is the proper time for each kind of instruction? These questions, of the utmost importance in their minutest particulars, demand the gravest and most searching consideration from parents and teachers when they have determined to dedicate a child to musical education. To professors of music, these questions must always be of the highest interest. In order to point out, at least, the most important periods, we will take a cursory view of all the relationships and circumstances of musical employment, whether as a profession or otherwise.

We must, in the first place, clear away a deep and widely diffused prejudice. On the question being asked, What ought to be learned in music? it is usual, particularly among teachers, to make a distinction between those persons who make music a profession, and those who cultivate it merely for pleasure and general humanizing education; between future professional men and mere amateurs. The former, according to the judgment of the teachers, ought to be *fundamentally*—the latter, however, only *superficially*, or less fundamentally instructed. This distinction is one of the most erroneous and destructive that ever crept into discipline. That education alone is beneficially fruitful which is most perfectly grounded; and, what is more, it is the easiest, and consumes the least time. In order to be convinced of the truth of these assertions, it is only necessary to have a right understanding of the nature of this fundamental knowledge; not of the false pedantry which assumes its name (and is as useless to the professional man as to the amateur), but of the study absolutely necessary for the comprehension of the real nature of the science, of the close connection of all that is essential, and of the constant and rational development of one form or figure from another, so that the preceding form necessarily leads on the succeeding, and the succeeding form is always prepared and facilitated by the preceding.

Between the instruction of the artist and of the amateur there is only this difference—that the latter may discon-

* *Dr. Marx's General Musical Instruction*. Published in Novello's Library for the Diffusion of Musical Knowledge. Cloth, price 6s. 6d.